

News of the Theaters Music,

FIVE THOUSAND CATTLE SEEN IN GREAT
WILLIAM FOX WESTERN DRAMA

Blue Blood and Red

A Picture of Love and Adventure
with

Handsome George Walsh

and

Beautiful Dorris Pawn

Taken at Albuquerque, N. M.
Directed by Raoul A. Walsh
Music By Our Own Orchestra
Saturday—Sunday—Monday

COMING

Tuesday
MARY BOLAND
in

The Price of Happiness
Equitable Film

Thursday
HOLBROOK BLINN
in

The Unpardonable Sin
World Film



THE CALL OF THE CUMBERLANDS
PALLAS PICTURE
Starring Dustin Farnum at the Arizona this week

"The Birth of a Nation" is most assuredly going to show in Phoenix. This was made emphatically clear yesterday by Walter Murphy, advance man for the great show, and one of the best show men who has ever visited Phoenix.

"Who shouldn't the picture show?" was the way Murphy put it. "It has shown in every state in the union with the exception of Kansas and Ohio, and in both of those states, graft kept it off the screen. There is absolutely nothing detrimental to any race or sex in the picture. If it disparages the negro, he is more sensitive than the white, as it is the unqualified opinion of some of the biggest men in the country that it casts more reflection

on the whites than on the black race." "It looks to me," continued Mr. Murphy, "that in Phoenix it has settled down to a question of who is going to run the city. I understand that about five hundred negroes have signed a petition asking the city board of censors to bar the picture. I can safely say that I can go out on the streets of Phoenix now, and get a thousand white men and women to sign a petition to have the picture exhibited. I don't know how the board of censors is going to act. To prognosticate that would be impossible. If the attorney retained by the negro club gets out as much information as we will fight it in the courts, assured that we will win."

"We have gone to great expense to put the picture on in Phoenix. It has been necessary to make several alterations at the Elks, all of which have cost us cold hard cash. Rest assured that we are not going to lay down without a fight."

The picture will open this afternoon for the first performance. The board of censors, consisting of the city commissioner, the chief of police and the city manager will be present. It is pretty definitely settled which way the commissioners with the exception of Mayor Connelley will vote. Mayor Young is for the picture. Have the two city officials still stand is hard to say.

But as Mr. Murphy has stated above, he is going to show the picture. He has been with the picture all through Texas and other southern states where there are many more negroes than in Phoenix, and the little opposition that has manifested itself, has each time melted away when the picture has been

and the woman" by the Lubin company of Philadelphia. The photoplay scenario was made by Mark Swain from Albert Payson Terhune's notable story published under the title of "Dollars and Cents."

Those who insist upon digging into everything until a moral is unearthed will not have to hunt far in "Dollars and the Woman" before perceiving that the married woman who, even innocently, accepts financial assistance from any other man than her husband is seeing on the brink of a precipice. And when her husband is poor and her benefactor is not only wealthy but a former suitor for her hand she is lighting matches in a powder factory.

Members of her sex, however, and members of the opposite sex, too, for that matter, will find a degree of justification in the character of Madge Baynton, the character in "Dollars and the Woman" so deftly handled by Ethel Clayton. Her ambitious but in one respect thoughtless husband will not escape censure. There are several moments when a note from him to his self-sacrificing wife would have helped matters considerably. But then there would have been no story for Albert Payson Terhune to write and consequently no photoplay to receive the sumptuous treatment that the Lubin company has bestowed upon "Dollars and the Woman," which will be seen at the Lion theater next Friday and Saturday. Other good attractions at the Lion the coming week are Bessie Barriscale in "The Painted Woman" and Fritz Brunette in "At Piney Ridge."

Europe Likes It

Despite the world war and all the counter influences, "The Birth of a Nation" has reached out for new worlds to conquer now that it has set all movie houses behind it as far as America is concerned. The first step in the world march of this stupendous work was inaugurated at the famous Theater Royal, Drury Lane, London, England, on March 22nd, 1915.

The London triumph is assured. The engagement began favorably and last week the receipts more than doubled those of the first week, and this in the face of three successive Zeppelin raids and the worst blizzard England has known in twenty years.

The triumph of this new form of American art is all the more flattering when it is known that Griffith's merit is the first offering of its decombination of the silent drama with spectacular and musical embellishment is the first offering of its description to ever be permitted a place upon the stage of England's famous old royal theater, Drury Lane was



HOBERT BOSWORTH IN "THE YAQUI"
Opening three day's engagement at the Columbia today

shown. In none of these places has there been any race trouble, and in his opinion it is a reflection on the abilities of the law abiding citizens of Phoenix, to raise the question as has been done the past two weeks.

"DOLLARS AND THE WOMAN" COMING TO LION WITH ETHEL CLAYTON IN LEAD

Ethel Clayton is giving the feature role in a splendid cast assigned to the six reel production of "Dollars

opened in 1652 under a royal grant of Charles II. Since then it has been the scene of many of the most notable stage productions of the English drama. In different times the famous old theater has been under the control or has been the scene of historic triumphs scored by Killgrew, Davenant, Colly Cibber, Richard Brinsley Sheridan, Mrs. Siddons, Neil Gwyn, Macready, the Kembles, John Charles and Fanny; David Garrick, Bulwer-Lytton, and its last notable contributions to Art being some of the most wonderful productions of the late Sir Henry Irving.

The engagement of "The Birth of a Nation" in Drury Lane is by special arrangements made for Mr. Griffith with Mr. Arthur Collins the present managing director of Drury Lane. (Continued on next page)



VIVIAN REED
A Selig Star

At the Lion Wednesday and Thursday in "At Piney Ridge"

THE BIRTH OF A NATION OPENS AT ELKS THEATER THIS AFTERNOON



D. W. Griffith, the man who produced "The Birth of a Nation"

"The Birth of a Nation," D. W. Griffith's masterpiece opens this afternoon at the Elks. Needless to say, one of the greatest treats ever offered Phoenix in the line of amusements is now bidding for the patronage of lovers of fine art in motion pictures. The picture with its forty piece orchestra, its full complement of features will run for two straight weeks, afternoon and night.

Nothing like this wonderful attraction has ever been seen upon the local boards. It is given here exactly as it is being presented in New York City, where the big drama has broken every record in the stage history of the first city in the country. In addition the piece has piled up record engagements in Chicago, Boston, San Francisco and Los Angeles.

It covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated the Civil War. The force that slavery played in producing this crisis is traced from its inception to its abolition. While the basic theme is historical in its foundation, its intent is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than has ever dreamed of before. Where directors of vast spectacle have dealt with hundreds in the past Griffith employs thousands. 18,000 people fill his stage which has a vast territory for its background. 2,000 horses pass before your view in wild dashes over miles of country roadway. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged 50 years ago. Cities were built up only to be destroyed to lend force and verity to the dramatic narrative. One enormous battlefield is shown stretching over an area of 16 square miles. 10,000 soldiers clash in a mimic warfare that is as real as if you were eye witnesses of the actual occurrence. Holding the great effects in either is a story as tender and true as love and romance can be pictured. There are tears and smiles, noble sacrifices and heroic deeds of personal valor. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms; and suffering such as cannot be imagined is depicted in the crude manner that history is made when men surrender reason to passion and engage in a deadlock of armed resistance.

You see the war start after being shown the causes which precipitated it. You see the great generals of the contending sections playing their desperate games of human pawns moved by the agreement for peace and into the fields of slaughter. Then comes the agreement for peace and Lincoln sets about his superhuman task of healing the wounds by the application of that great love which made him the towering figure of his age. A fanatic's bullet stills the heart which beat so evenly for all humanity. The South is thrown back into a worse fate than war. Their lands are overrun by a hungry horde of venal politicians and grafters. The poor negro is coaxed into a false understanding of liberty and in his ignorance is led into excesses by these scoundrels of fortune. Out of it comes the ghostly crusaders of a terrible era to once more set things aright and return the lands and liberties of peace to their rightful owners and over the land's misere sounds the chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score of operatic reaches accompanies the narrative. It is all done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in

the most graphic form that has yet been devised by the brain of man for such purpose. No wonder this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.



At the Columbia Wednesday and Thursday

see a little bit of the more customers than you can.

LION THEATER

Today Only

Constance
Crawley

and
ARTHUR MAUDE
in a five-act Mutual De Luxe feature

EMBERS

also Mutual Weekly showing
Scenes taken at Columbus and with U. S. Troops in Mexico

7-REELS-7

Today embracing drama,
Comedy and Pictorial

Monday and Tuesday

BESSIE
BARRISCALE

in

'The Painted Soul'
A drama of the underworld

Empress Theater

J. H. Barncord, Manager

30 People - 30 People

RAYMOND
TEAL'S
BIG
SONG
SHOW
INCLUDING
THE
TEAL
DUCKLINGS

Raymond Teal,
Fritz Fields,
Madeline Rowe,
Hazel Lake,
Le Roy Kinslow,

Claude Kelly,
Homer Long,
Corinne Carkeek
Art Phillips,
Pansy De La Cour.

Last time tonight

"The Girl and The Drummer"

Commencing Monday Night

"A NIGHT IN CHINATOWN"

Reserved Seats now on sale at Empress Theater Box Office, Telephone 1365

THE ARIZONA THEATER

Starting Today for Two Days Only—Two Shows Each Night

The Greatest of all Western Characters

WILLIAM S. HART

in a red hot drama

HELL'S HINGES

A Keystone Comedy with

FATTY ARBUCKLE
and
MABEL NORMAND

THE BRIGHT LIGHTS